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"The Letter killeth, but the Spirit giveth Life"

VOLUME XXXII. No. 1

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THE R.C.M. MAGAZINE

VOLUME XXXII

No. 1

EDITORIAL

THE COLLEGE has suffered a great loss by the death of King George V who had been our Patron for the past twenty-five years, and previous to His Accession, for ten years our President. We recall with pride that in 1933, King George came with Queen Mary to our Jubilee Celebration, and when signing the Visitor's Book turned to the first page of signatures of those who attended the opening of the College in 1883, and pointing to his own signature among them, remarked that he had always been interested in the College.

The College Union desires with all respect to express its deep sympathy with Queen Mary in Her Majesty's overwhelming bereavement. We hold in grateful remembrance the continuous interest and kindness which Queen Mary has graciously shown to the College.

King Edward VIII, our President for the past seventeen years, has given us the most stimulating encouragement. We shall not forget the two occasions on which His Majesty as Prince of Wales was pleased to dine with the Council and Fellows of the College and afterwards to enter into our unconventional music-making in the Parry Theatre. May we hope that His Majesty's interest in our life and work will continue throughout a long, happy and glorious reign?

RECOLLECTIONS OF BUSONI

By HERBERT FRYER.

A GENERATION ago, in those days which immediately succeeded the triumphs of Franz Liszt, Anton Rubinstein, and earlier still, those of Paganini, a remarkable half-dozen exceptionally gifted pupils of Liszt appeared before the public, amongst them Moriz Rosenthal, Emil Sauer, Arthur Friedheim, Reisenauer and Eugen d'Albert. Each of these pianists was quite remarkable, and the younger generation of piano enthusiasts of that day were in turn startled, charmed, excited by the then extraordinary technique and power of Rosenthal, the glitter and diabolical finish of Sauer

the pearly dexterity of Reisenauer or the genius expressed in the wonderful Beethoven interpretations of Eugen d'Albert, who was a Royal College of Music student till he went abroad. About 1890, even a few years before the appearance of Liszt's pupils in London, Ignace Paderewski arrived on the scene winning extraordinary success with his recitals in the old St. James's Hall, success which was due as much to his magnetic personality and great charm as to his individual and very remarkable performances.

Later on, about 1897-1898, came that picturesque bearded Northern Italian, Ferruccio Busoni, slight of build, dressed as Arthur Symonds once wrote, "with a studied negligence" in long frock-coat and very baggy grey check trousers. His playing was most arresting his style being distinctly individual and his interpretations masterly and highly intellectual. His technique was enormous, his tone varied and full of colour, and one often had the feeling of architecture or sculpture being displayed, as Busoni built up his climaxes with the details all so beautifully focussed. With some of the other "star" pianists there was less forgetting that the piano was being played and one was more conscious of virtuosity and pianism; whereas with Busoni one thought of Music and the fine volume of sound which never deteriorated into mere noise.

The writer was fortunate enough to be introduced to Busoni after one of his recitals in London, and to be invited to spend some weeks that summer (1900) with him in Weimar (in Saxony, not far from Leipzig and Dresden) along with about twenty other young piano students who came from all over Europe, from various Conservatories and some also from the United States of America. Here, in a beautiful building (Tempelherren Haus), just one large and lofty room, with a small anti-chamber where Busoni used to write a good deal, we all met twice a week for two or three hours. Here those played who were called upon to do so by Busoni who himself accompanied various concertos on a second piano. He also himself frequently played to us by way of illustration, and very inspiring it was to listen to him.

Probably about once a week we would meet there in the evening to hear Busoni play a programme of big works, amongst the most impressive being the Op. 111 Sonata of Beethoven, Liszt's Sonata (one of his finest performances), and his own transcriptions of Bach's Organ works.

These last he did with great reverence both as regards their arrangement and performance. His pianoforte sonority was always fine, and his tone-control, from a whispering but penetrating pianissimo to an organ-like, rather than an orchestral, fortissimo, was one

of the fine points of Busoni's piano-playing that impressed one most. When he was about 33 — I believe I am correct in saying this — Busoni revised and altered his style of playing a good deal, especially as regards finger-grouping and firmness of hand (span) in octave-playing.

As a composer, he was certainly gifted, if not greatly inspired, but his was a quite exceptional brain in many directions. He had a distinct flair for drawing and once had some caricatures published in one of the humorous papers. His little book on Musical Aesthetics is very interesting and thoughtful. He had a tremendous admiration for Liszt, both as composer and interpreter, also for Bach, Beethoven and Berlioz, and latterly for Mozart, whose concertos he performed in London not long before his death. He admired Chopin whose *Etudes* he played very beautifully, but had less love for the lyrical side of music as represented by the works of Chopin, Schumann and Brahms. He used to play the D minor Concerto of Brahms very finely indeed, and his interpretation of the Paganini Variations must always stand out as amongst the finest that have ever been heard.

Judging by the highest standards of interpretation, my own opinion of Busoni is that, for the masses and general public, he fell short a little in sheer emotional intensity and charm, since he delighted more in re-creating the architectural magnificence of Bach and Beethoven than in giving to, let us say, certain tender phrases or melodies their human expression in sympathetic utterance, and he often denied to the multitude just the orthodox, and possibly rather conventional, interpretation that they expected, and was therefore to some degree disappointing to many of his most admiring and adoring listeners. He was rather the pianist for the musician than for the amateur, but he will long be remembered for his sincerity and for the high achievement exhibited in his public performance of most of the great classical concertos and sonatas.

Those of us who were fortunate enough to come under his influence inevitably had our standards of what piano-playing should be lifted many degrees higher.

MAINLY FOR MUSICIANS

By RALPH NICHOLSON

A CERTAIN type of person has for some time baffled and misled the *bona fide* musician. He is the man who, when questioned on the subject of music, strongly denies any leanings in that direction. He will dismiss the subject with a perfunctory, "Music? Oh no, I'm not in the least musical—but I am very fond of it." Or,

"No, I am afraid I don't know the first thing about it. You see, I don't play anything." And yet, he it is, who, invited to one's recital as an unsuspected layman ("fond of a little music now and again, you know"), shatters one's hopes of the one favourable comment one had banked on. Instead of the expected, "Absolutely splendid, my dear fellow. Couldn't have done better myself," he starts a dissertation on the form of the third movement of the sonata you played, the disadvantage of atonality, or his disappointment at your total disregard of metronome marks.

It is this type of "non-musician" who comes up to you when you are trying to think of a word of four letters meaning "poser," with the sort of remark—

"I've just been enjoying the most marvellous new symphony by Shatteryourearski."

"Who played it?"

"I have been *reading* the score a friend lent me. Most amazing fifteen-part harmony I've ever heard."

Now the question is—do these people really know more than we were made to think and do they hear what they are listening to? Or is it merely a pose? It is in order to clear up this little matter that I have devised a test, founded on the Platform Code, which the listener must pass before he can be allowed access to our Concerts.

The following is a specimen paper of the sort of test he must undergo. Until he has passed the examination with honours he will have, of course, to attend concerts with a large L on his back, and be accompanied by a licensed listener.

TEST PAPER

GENERAL MUSICAL KNOWLEDGE

Candidates should write all over the paper but not on both sides at once, and need only attempt all the questions. Each question must be answered correctly. Logarithms and Dance Rhythms may be used but the Tonic Sulphur System need not be employed.

(Time allowed — 3 days 42 minutes)

PART I

- I. What does a full score convey to you?
Does it matter if it's upside down?
- II. (a) "Brahms wrote five symphonies." Why are you wrong in saying the above? Or did you say he only wrote four— if so, who told you? Do you know the candidate sitting next to you?

What is a Silly Symphony? Do you know many?

- (b) "Who wrote Rossini's *William Tell* Overture. (If you can't Tell don't guess.)

III. Have you ever—

(a) Won a scholarship.

(b) Made an exhibition of yourself.

Write notes on: Ledger lines, the blotting paper, the back of an envelope.

IV. What is the insignificance of a Second Violin? Is there any difference from a First Violin? NO. (This does not require an answer).

Have you two strings to your bow? Do you think it is overstrung? Write a few lines on the effect of hot Air on the G string.

V. Explain the difference between a Grand Concert and a Concert Grand.

VI. Who said: "A rolling drum gathers no mosso." "He's a drummer-dearie."

What is the meaning of: Fine, *Men da Capo*, Subterfuge, two-part intervention.

PART II

An interval of fifteen minutes. (The Library will be found on the first floor. A bell will ring in the foyer if the Examiner is approaching.)

PART III

VII. Revise Part I with the help of the information you discovered during the interval.

VIII. FOR SINGERS ONLY.

What are your reactions to the following: "Competitions will be held in music and singing."

FOR NON-SINGERS ONLY.

Say—(a) What you like, (b) What you don't like, about singers.

IX. (a) Was the blacksmith harmonious? Dismiss the Forging Song with a few words and costs. Was it a forgery?

(b) What is the most modern treatment for: (1) The Devil's Chill; (2) Rimsky's Coarser Cough; (3) Backs.

X. Do you blow your own trumpet? Suggest a better alternative title for some recent compositions than "bubble and squeak."

XI. Sing the shortest passage you know in the longest passage you can find (Be flat). Get somebody's back up. Get your own back. Get back for the next question. Now write on a separate sheet of paper **your opinion of the Examiner** and sing it falsetto as you leave (Be sharp).

THE ROYAL COLLEGIAN ABROAD

In the New Year Honours List, Dr. Buck received a Knighthood.

The Silver Jubilee of Sir Landon Ronald as Principal of the Guildhall School of Music and Drama was celebrated at a Dinner held in his honour at the Savoy Hotel on the evening of 3rd November. Sir Hugh Allen presided, and presented Sir Landon with a loving cup "as a token of sincere admiration and warm affection for a great artist from fellow musicians and music lovers." Among the guests were Mr. and Mrs. Claude Aveling, Prof. Percy Buck, Mr. Aylmer Buesst, Mr. W. W. Cobbett, Mr. Plunket Greene, Mr. Albert Garcia, Mr. and Mrs. Ivor James, Miss Isolde Menges, Mr. W. H. Reed, Dr. and Mrs. Malcolm Sargent, Mr. Geoffrey Toye, Mr. and Mrs. Haydn Wood.

The Archbishop of Canterbury conferred the Lambeth Degree of Doctor of Music on Mr. George Thalben-Ball, organist of the Temple Church, on 27th November. An account of the ceremony will be found on p. 17.

B.B.C. APPOINTMENT. Mr. Guy Warrack has been appointed Conductor of the B.B.C. Scottish Orchestra, and took up this post at Edinburgh on 1st January, 1936. Mr. Ian Whyte is the Director of Music for Scotland, and Collegians in the orchestra are Mr. Harry Carpenter (violin), and Mr. Sanchia Pielou (harp).

The new Principal of Queen Alexandra's House is Miss R. D. Clarke, in succession to the late Miss Chambers. Miss Clarke is the daughter of Dr. John Clarke, formerly Reader in Education at Aberdeen University, where she herself was educated.

The British Council for Relations with Other Countries invited 30 music critics from 18 countries of Europe to come to England and discover for themselves the present state of English musical life. They arrived on 17th November, and the next day were entertained at luncheon by the Critics' Circle; in the evening they heard a programme of Elgar's music performed by the London Symphony Orchestra under Sir Landon Ronald; on 19th they went to Oxford and were entertained by Sir Hugh Allen at New College, where they had half a programme of English Church music of the sixteenth century, and a second part of more modern music, concluding with two movements (*Kyrie* and *Sanctus*) from Vaughan Williams's Mass. On the evening of the 19th they visited Sadler's Wells to see two British Ballets, Vaughan Williams's *Job*, and Gavin Gordon's *The Rake's Progress*. On 20th they heard the B.B.C. concert at Queen's Hall, Dr. Adrian Boult conducting, in which was Vaughan Williams's new symphony in F minor (No. 4). They lunched that day at Printing House Square at the invitation of *The Times*; among those present were Mr. Arthur Bliss, Dr. H. C. Colles, Sir Walford Davies (all members of the Music Committee of the British Council) and Mr. Frank Howes.

WORKS.—Christian Darnton's Suite for flute, violin, viola and harp was performed at Cowdray Hall on 1st October, at the first meeting of the Contemporary Music Centre. Mr. John Francis played the flute.

Frank Bridge's Phantasy Quartet was played by the Chamber Music Players in which Mr. William Murdoch is the pianist, at Queen Mary Hall, on 8th October. A string sextet in E flat by Frank Bridge was included in the Isolde Menges Quartet concert at Wigmore Hall, on 17th October, in which Miss Helen Just assisted.

The Royal Philharmonic Society began their season at the Queen's Hall, on 17th October, when their programme included Vaughan Williams's Overture, "The Wasps." Mr. Tom Jones now leads the second violins and Mr. Richard Walton is first trumpet of the London Philharmonic Orchestra.

Vaughan Williams's Mass in G minor was performed at Southwark Cathedral on 19th October, conducted by Dr. E. T. Cook. Holst's songs for voice and violin were also on the programme, and Dr. W. H. Harris played a Handel organ concerto. Vaughan Williams's Mass was also given at the League of Arts concert at the Victoria and Albert Museum on 26th October. Another work performed was Holst's "This have I done for my true love."

A piano quartet by W. Y. Hurlstone and the song cycle "On Wenlock Edge" by Vaughan Williams were performed at the American Women's Club on 7th November.

The Church Music Festival at St. George's Chapel, Windsor, which took place from 8th to 10th November included a good deal of music by College composers. The nave music began on the 8th with Parry's organ Prelude on the hymn tune "Dundee" played by Dr. W. H. Harris. Two new works were a motet by Dr. Harris, "From a heart made whole" and "O brother man," by Harold Darke. Walford Davies's Carol "The Blessed Birth," was also in this programme. One whole programme was devoted to the works of Charles Wood on the Sunday afternoon of which the following may be mentioned: "Glory and Honour and Laud unto Thee," "Haec Dies," "'Tis the Day of Resurrection," "Once He came in blessing" and "O Thou the central orb."

The Fleet Street Choir which had sung the Charles Wood Programme at Windsor gave a concert at Wigmore Hall, on 11th November, when they repeated Wood's "Once He came in blessing."

John Ireland's canticles were sung at the 62nd festival service of the London Church Choir Association held at St. Paul's Cathedral on 14th November.

The fifteenth Musical Festival of St. Michael's Cornhill, took place on 11th to 16th November. On Armistice Day the programme opened with "O brother man" set to music by Harold Darke; Six Songs of Farewell by Parry were sung; the Motet "Lord, Thou hast been our Refuge" by Vaughan Williams concluded it. On the evening of the 12th Dr. Harold Darke gave a Bach organ recital. On the 13th the St. Michael's Singers sang Benjamin Britten's *Te Deum*, "Michael Angelo's Confession of Faith" by W. H. Harris (first performance in London), "An Hymn of Heavenly Beauty" by Harold Darke (first performance); Miss May Bartlett was one of the soloists. On the 14th the programme was filled by *Judas Maccabaeus*, in which Miss Dorothy Silk and Mr. William Parsons took part. On the 16th, Bach's *Mass in B minor* was performed in St. Margaret's, Westminster, in which Miss Grace Bodey was the contralto soloist. Dr. G. Thalben-Ball and Dr. W. H. Harris assisted at the organ during the Festival.

A violin sonata (op. 21) by Eugene Goossens was played at the Acolian Hall on 15th November.

At the B.B.C. concert at Queen's Hall on 20th November the second performance of Vaughan Williams's symphony in F minor was given, conducted by Dr. Adrian Boult.

Three choral and orchestral concerts under the direction of Mr. Arnold Goldsbrough were given at Queen Mary Hall, Great Russell Street, on 19th November, 4th and 17th December. Vaughan Williams's *Fantasia on a Theme of Tallis* was performed at the second concert. Among the soloists were Miss Mabel Ritchie and Mr. Victor Harding.

Arthur Bliss's *Music for String Orchestra* was performed at the London Museum by Dr. Sargent on 20th November, and at the B.B.C. concert at Queen's Hall on 27th November conducted by Dr. Boult.

The Philharmonic Choir gave a concert at Queen's Hall on 28th November, with the London Symphony Orchestra. The second part of the programme consisted of George Dyson's "In Honour of the City"; Holst's "Hecuba's Lament," (on a passage from *The Trojan Women*), and Parry's "Blest Pair of Sirens."

Miss Iris Lemarc's concert at the Mercury Theatre on 9th December, the first of a series for the promulgation of new works by young composers, included in its programme Three Songs for tenor and piano by Elizabeth Maconchy, "The Woodspurge," "The Thrush," and "The Arab"; (first public performance of the two last); Four Songs for tenor and piano by John Somers Cocks, "Ebb Tide," "The Passing Bell," (first performances); "The Old City," and "New Year's Eve"; and a string quartet in A major by Michael Tippett (first performance). Miss Olive Richards (violoncello) assisted.

The English Folk Dance and Song Society presented at Cecil Sharp House on 29th December the first performance of a ballet by Vaughan Williams based on Dicken's *Christmas Carol*. The orchestra and choir were conducted by Miss Imogen Holst.

A broadcast concert on 20th December showed an unusual concentration of College performers and composers. Mr. Julian Clifford conducted an orchestra led by Miss Marie Wilson and Mr. Edwin Benbow was the solo pianist. Hamish MacCunn whose overture "The Dowie Dens of Yarrow," began the programme was one of the original scholars of the College. E. B. Farrar's "English Pastoral Impressions" followed; then came Gordon Jacob's piano concerto, and Arthur Benjamin's Suite of Light Music provided a conclusion to this "College concert."

OPERA AND BALLET AT SADLER'S WELLS.

During the autumn season the following ballets to music by Old Collegians were performed: *The Rake's Progress* by Gavin Gordon, six times; *Rio Grande* by Constant Lambert, three times; and *Job* by Vaughan Williams, three times, conducted by Mr. Constant Lambert. Stanford's opera *The Travelling Companion* was given three times, in which Mr. Roderick Lloyd took the part of Second Ruffian; and Holst's *Savitri* also three times. The latter was produced by Mr. Clive Carey; the singers were Miss Jane Vowles, Mr. Morgan Jones and Mr. Roderick Lloyd; the scenery was the work of Mr. John Gordon. The conductor was Mr. Geoffrey Corbett.

Old Collegians have also taken part in performances of other operas: in *Boris Godunov*, Mr. Roderick Lloyd was Nikitch, Mr. Morgan Jones Prince Vassali, and Miss Betsy de la Porte was the Hostess of the Inn; Mr. Clive Carey was the producer. Miss Ruth Naylor took the part of Nedda in *I Pagliacci*, also Lauretta in *Gianni Schicchi* which was produced by Mr. Gordon. Mr. Tudor Davies had a principal part in that opera and in *The Bartered Bride* where he was Jenik; Miss Suzan Turner was Esmeralda, Mr. Roderick Lloyd was Micha, and Mr. John Greenwood was the Clown. The latter, Mr. Tudor Davies and Miss Betsy de la Porte also took part in *The Snow Maiden* produced by Mr. Clive Carey, who was

also responsible for *Il Tabarro* and *La Bobeme*. Mr. John B. Gordon's productions were *La Traviata*, *Fra Diavolo* in which Mr. Howard Hemming sang, *Gianni Schicchi* and *Tosca*.

LONDON CONCERTS.

PIANO.—Recitals were given during the autumn by the following Collegians : Miss Kathleen Long (Aeolian Hall) on 11th and 25th October ; at the former she played Ireland's sonata in E minor. By Miss Irene Kohler (Grottrian Hall) on 22nd October. By Mr. Angus Morrison (Mercury Theatre) on 28th October. By Miss Marjorie Few (Wigmore Hall), on 7th November, when among modern works she played "Cobblers' Hornpipe" and two pieces from "Lambert's Clavichord" by Herbert Howells. By Miss Joyce McGown (Wigmore Hall) on 15th November. By Mr. Herbert Fryer (Grottrian Hall) on 18th November, in aid of the Musicians' Benolvent Fund, at which he included two of his own compositions, Prelude in B flat minor and a Morris Dance. And by Miss Jean Norris (Wigmore Hall) on 29th November.

The Chamber Music Players, in which Mr. William Murdoch is the pianist, played quartets at the Grottrian Hall on 8th October, 1st November and 7th December.

Mr. Edwin Benbow took part in a concert at Leighton House on 17th October given by the Philomela Vocal Quartet.

Mr. Cyril Smith played sonatas by Brahms, etc., at the Working Men's College, Crowndale Road, N.W.1, on 20th October.

Mr. John Barkworth Pease, assisted by the Whinyates String Quartet, gave a concert at Grottrian Hall on 10th December.

Miss Irene Kohler played Grieg's Concerto with the Strolling Players at their concert conducted by Mr. W. H. Reed in the Great Hall of University College on 12th December.

Miss Kathleen Long played Mozart's E flat concerto at Mr. Arnold Goldsbrough's concert in Queen Mary Hall on 17th December.

INSTRUMENTAL.—Miss Joan Bickers conducted the New London Orchestra at the Aeolian Hall on 7th October. Among the items of her programme was Butterworth's English Idyll No. 2. The Whinyates String Quartet gave concerts on 8th October for the League of Arts at the Victoria and Albert Museum on 9th October at the Hall of the Art Workers' Guild, Queen Anne's Square, in support of the Central London Chamber Music Club, 48 Devonshire Street, W.C.1, when one of the Works performed was Charles Wood's quartet in D major ; and on 11th October at the Forum Club for a reception by the Music Section.

Herr Adolf Busch, with his String Quartet and others as colleagues, gave a performance of Bach's Six Brandenburg Concertos at Queen's Hall on 10th and 16th October ; Old Collegians who took part were : Mr. Claude Hobday (double-bass), Miss Evelyn Rothwell and Miss Nathalie Caine (oboe) and Mr. Aubrey Brain (horn).

The Isolde Menges Quartet gave a concert at Wigmore Hall on 12th October and 17th October. At the latter a sextet in E flat major by Frank Bridge was played, with Miss Helen Just as additional violoncellist.

Miss Irene Crowther and Mr. Ronald Onley gave a sonata recital at Kensington Town Hall on 4th November.

Miss Isolde Menges gave a sonata recital at Wigmore Hall on 21st November.

SOUTH PLACE CONCERTS. On 20th October Mr. Plunket Greene was the singer, Mr. Angus Morrison the pianist. Stanford's Trio in E flat was among the works performed. On 3rd November the Rawlins String Quartet played ; Miss Sybilla Marshall and Mr. Victor Harding were the singers. On 17th November the Whin-

yates String Quartet played Walthew's piano trio in G with Mr. Walthew at the piano, also Friskin's C minor piano quintet. Mr. Clive Carcy sang folk songs to his own accompaniment, and Mr. Plunket Greene spoke on behalf of the Musicians' Benevolent Fund, to which the proceeds of the concert were to go. Mr. John McKenna sang at the concert on 24th November. Messrs. W. Glasspool, R. Grimson and R. H. Walthew took part in the concert on 1st December.

The Philharmonic Ensemble of which Messrs. John Francis (flute), Frederick Riddle (viola) and James Whitehead (violoncello) are members, made their first appearance at Aeolian Hall on 13th December.

Miss Marjorie Edes played in a joint violoncello and song recital at Wigmore Hall on 18th December when she played John Ireland's sonata for violoncello and piano; three songs from Arthur Bliss's "The Women of Yuch," and Eugene Goossens's "The Breath of Ney" (Persian Idylls) were sung.

SINGERS.—Mr. Philip Warde gave joint recitals of songs and *Lieder* duets at the Lyceum Club on 8th and 17th October.

Miss Dorothea Webb gave recitals on 7th and 18th October at Grottrian Hall. Among the items on her programmes were: "The Seal Man" from *A Mainsail Haul* by Mascfield, with music by Rebecca Clarke; "La belle Dame sans merci" and "Witches' Charms" by Stanford; "Eldorado" by Walthew; "Madam Noy" by Arthur Bliss; "The New Ghost" by Vaughan Williams; "Faith" and "The Floral Bandit" by Holst; "Come sing and dance" by Herbert Howells; Songs Sacred and Profane by John Ireland, accompanied by the composer; "Wood Magic" by Martin Shaw; "Ariel's Mockery" by Gordon Bryan; and folk-songs with accompaniments and arrangements by Clive Carey, E. J. Moeran and Vaughan Williams.

Miss Sarah Fischer sang at the second concert of the British Artists series at the Hyde Park Hotel on 20th October, when she gave a group of songs by Parry: "Gone were but the winter cold," "The Child and the Twilight," "From a city window," and "My heart is like a singing bird"; also in duets from Debussy's *Pelleas and Melisande*. Miss Fischer sang on 24th October for the Friends of Music at the American Women's Club, 46, Grosvenor Street, W.1, in a concert with a programme principally of pieces for combined women's voices, and gave a recital at Wigmore Hall on 13th November, when among a group of modern songs she sang three by Arthur Benjamin: "Shepherd's Holiday," "Wind Song" and "Kate, Jack and the Wind" (first performance) and also "Dream Song" by Hely-Hutchinson.

Miss Olga Haley sang in Berlioz's *Faust* at the Royal Choral Society's concert at the Albert Hall on 2nd November, conducted by Dr. Malcolm Sargent.

Miss Joan Elwes gave a series of recitals at Cowdray Hall on Monday evenings, 11th, 18th, 25th November, 2nd, 9th, and 16th December. Mrs. Pamela McKenna (piano) and Mr. Leon Goossens (oboe) were among those who assisted her.

Miss Sybil Crawley gave a recital at Aeolian Hall on 7th November, giving three groups of *Lieder* and a group of modern English songs; among the latter were songs by Hughes and Armstrong Gibbs.

Mr. Trefor Jones sang at the Palladium on the 10th November for the National Sunday League.

Mr. Tudor Davies illustrated the Opera Circle's concert at 8, Grosvenor Place, on 10th November.

Mr. John McKenna gave a recital at Grottrian Hall on 15th November, and included "The Huntsmen" by Hely-Hutchinson, "Silver" by Armstrong Gibbs, and some Irish Traditional songs arranged by Herbert Hughes in his programme.

Miss Rose Morse sang for the Society of Women Musicians on 29th November.

Mr. Keith Falkner sang at the British Artists concert at the Hyde Park Hotel on 1st December.

Miss Mabel Ritchie took part in Rutland Boughton's *Bethlehem* at the Northern Polytechnic with the Alexandra Choral and Orchestral Society, 12th to 14th December.

Mr. Stuart Robertson was one of the soloists at the Royal Choral Society's Carol Concert at Albert Hall on 14th December, conducted by Dr. Malcolm Sargent.

ORGAN.—On 14th October Dr. G. Thalben-Ball played a Handel Concerto in the Queen's Hall at the Cortauld-Sargent concert.

On 3rd December Mr. Percy Whitlock gave a recital for the Organ Music Society at St. Alban's Church, Holborn.

LECTURE.—Dr. H. C. Colles delivered a lecture on "The People's Part in Church Music" at Sion College, on 5th November.

PROVINCIAL.

Sir Walter Alcock, organist of Salisbury Cathedral, gave a recital on the newly restored organ in Durham Cathedral on 2nd October. He had also played there when the organ was first restored in 1905.

Miss Dorothea Aspinall (piano) played at Queen's College, Taunton, with Miss Audrey Piggott (violoncello), on 18th October and on 19th at Taunton School; on 24th at Hill House, Southwell; on 31st October and 1st November at the Barking Children's Concerts, and on 29th at the Birmingham Midday Concerts, both of these with Miss Piggott.

BELFAST.—The Campbell College Musical Society gave their Christmas Concert on 12th December, conducted by Mr. A. E. F. Dickinson. The programme included a Handel concerto for organ and orchestra arranged for piano and orchestra by Constant Lambert; Suite No. 1, second and third movements by Holst; part song "Under the greenwood tree" by E. J. Moeran; Choral song "Zion's Children" (Jubilee Tune 1887) arranged by H. G. Ley.

BEXHILL.—On 14th December Mr. Julian Clifford conducted an inaugural symphony concert in the De La Warr Pavilion when Miss Beatrice Harrison played Elgar's violoncello concerto.

BIRMINGHAM.—Miss Audrey Piggott played Boccherini's Violoncello Concerto with the Birmingham Municipal Orchestra conducted by Mr. Leslie Heward on 24th November.

BISHOP'S STORTFORD COLLEGE.—At the end of term concert under Mr. R. G. E. Oakley, the director of music, the following works were included in the programme: *Fantasia on Christmas Carols* by Vaughan Williams, and two "Songs of the Sea," "Devon, O Devon," and "The Old Superb," by Stanford.

BOURNEMOUTH.—The following works by Old Collegians were performed at the weekly concerts of the Municipal Orchestra from 25th September to 8th January, 1936: Prelude "The Forgotten Rite," by John Ireland (25th September); Passacaglia on a well-known Theme by Gordon Jacob (4th December), conducted by the composer; Suite for viola and orchestra by Vaughan Williams (18th December); "The Lincoln Imp" by W. H. Reed (1st January), conducted by the composer; Suite "Beni Mora" by Holst (8th January). Old Collegians among the soloists were Miss Helen Perkin (piano) and Mr. Leon Goossens (oboe).

BRIDPORT.—The Bridport Singers gave two performances of Vaughan Williams's Sea Symphony on 3rd November.

CAMBRIDGE.—Dr. Rootham conducted the C.U.M.S. in a performance of the *Christmas Oratorio* in King's Chapel on 29th November; Mr. Victor Harding was the bass soloist. The Seymour Whinyates Quartet played at the Children's Concert on 13th November.

ETON COLLEGE.—Dr. Lcy gave an organ recital in College Chapel on 6th October, and another on 20th October, when Mr. Bernard Shore (viola) played some solos, including Vaughan Williams's Carol and Musette. At the Musical Society's concert, on 16th December, Ireland's "Alpine Song" and Charles Wood's song "Ethiopia saluting the Colours" were included in the programme.

GLASGOW.—A series of Four Concerts were arranged by the Glasgow Chamber Music Society in the McLennan Galleries beginning 16th October when one of the items played was "Five Impressions of a Holiday" a piano trio by Goossens. Mrs. A. Lindsay Forster, the chairman of this Society, writes that the members of the Society have regular monthly musical evenings when only members are allowed to take part in the programmes, and whether professional or amateur, do so without fee or remuneration for expenses. The average attendance is a hundred or more, and these evenings are the distinctive feature of the Society's work.

OUNDLÉ SCHOOL.—The boys of Oundle School performed a Morality Play at the Festival of the Friends of Peterborough Cathedral on 6th November. Mr. C. M. Spurling began the work of preparation but had to give up on account of ill-health, so the later rehearsals and the performances were conducted by Mr. John A. Tatam. The following was some of the music sung or played during the performance: "The Pilgrim Pavement" for chorus and organ by Vaughan Williams; "O Thou That hearest Prayer" for chorus and organ by Walford Davies and Solemn Melody for orchestra and organ, also by Walford Davies.

NORWICH.—The Norwich Philharmonic Society opened its season on 28th November in St. Andrew's Hall with a programme that included the first performance of Patrick Hadley's "La Belle Dame sans Merci" for mixed chorus, orchestra and tenor soloist. The work was conducted by the composer. Earlier in the programme a song from Vaughan Williams's *Hugh the Drover* was given.

NOTTINGHAM.—At the opening concert of the Music Club on 3rd October Mr. Cyril Smith (piano) was the soloist.

YEOVIL.—On 26th November Miss Whinyates gave a violin recital.

Mr. Graham Carritt wrote an "Introductory Talk" for a concert given at Tallinn early in October. This Talk was translated into Estonian and broadcast. The programme was made up entirely of British works and included Stanford's First Irish Rhapsody, Holst's Somersetshire Rhapsody, and Vaughan Williams's Charterhouse Suite. On 12th October he gave a lecture recital on Contemporary Music in Northern Europe to the Brighton Music Club; his programme was confined to music of Finland and Latvia. On 25th October, assisted by Miss Rose Morse, he gave a lecture recital on (a) Songs of Vaughan Williams and other British composers and (b) some piano music of Sibelius.

SHEFFIELD.—Professor F. H. Shera conducted an orchestral and choral concert for the University of Sheffield Musical Society in the Firth Hall on 2nd December.

ABROAD.

BLOEMFONTEIN, SOUTH AFRICA.—The Bloemfontein Music Club gave concerts on 18th September and 20th November. At the former Miss Rubie Duncan was the singer, and the Misses G. Hobday (piano) and M. Hobday (violin) played in a Bach trio for piano, flute and violin. At the latter the Misses Hobday played Brahms's sonata in G major.

VICTORIA, AUSTRALIA.—Miss Elizabeth Campbell writes that she was only able to take up her work again at Kew after her visit to England, last autumn. The first Sunday in September she and the choir gave a special programme of Handel after the service, to commemorate the 250th anniversary of his birth.

She is to be the accompanist for the musical programme at the reception given to visiting medical men from England. Miss Campbell gives a very delightful description of the flowering of the wattle. "Our wattle time is so very lovely it is surprising some one has not created some "festival" dance in celebration of it. We have a wattle outing into the country on the 1st September. It was introduced by my father. This year we had a special train which went slowly through the wattle country. Sometimes it appeared as if the train were passing through bowers of golden trees, so thick was the blossom either side of the line. We could see too, the winding of the river through the green meadows. Its banks were thick with wattles and it looked like a long golden ribbon as far as the eye could see."

U.S.A.—A list of music performed 1930 to 1935 at Wells College, Aurora, New York, where Mr. Arthur H. Egerton is organist and director of the choir and Miss Millicent Russell is contralto soloist and occasional instructor to the choir, has reached us. Among the carols, hymns and Church music the list contains many arrangements and settings and transcriptions by Arthur Egerton; "Personent Hodie," Psalm 86, "Jesu fili vergine," "Now let us sing," and "Now let all mortal flesh keep silence," by Holst; "Let us now praise famous men," "Down in yon forest," "And all in the morning," and "On Christmas night" by Vaughan Williams; "O Thou That seest from yon starry height" by Charles Wood. Miss Russell has sung Parry's Ballad of Meshullemeth (*Judith*) and Vaughan Williams's "Come, my Way, my Truth, my Life" at Vesper services. Among the secular music performed were Egerton's "Ivy Poem," Holst's Pastoral and Hecuba's Lament. Organ music has embraced Professor Egerton's own compositions (Prelude-Improvisation on *Veni Emmanuel*, Prelude on an Easter Melody, Prelude and Fugue on *Iste Confessor*) Ireland's "The Holy Boy," Stanford's prelude on the Easter Hymn and Prelude on Angels Song, Vaughan Williams's Prelude on "Rhosymedre," Darke's Prelude on a Theme of Tallis, and Howell's Rhapsody in D flat.

Mr. Leopold Stokowski (an old Collegian) chief conductor of the Philadelphia Orchestra, U.S.A., tore several muscles in his back while conducting a Sibelius concert in New York at the beginning of December. Against the advice of his doctor, Mr. Stokowski insisted upon conducting on 15th December, with the result that he aggravated his original injury and suffered great pain. He has been ordered to take complete rest.

BIRTHS.

PARSONS.—On 26th October, 1935, at 21, Hyde Park Gate, S.W.7, to Veronica Parsons (*née* Mansfield), wife of Basil Parsons, a daughter.

FALKNER.—On 10th January, 1936, at 73, Belsize Park Gardens, N.W.3, to Christabel Falkner (*née* Fullard) wife of Keith Falkner, a daughter, Julia Christabel.

MARRIAGES.

MOORE—BAXENDALE.—On 24th January, 1935, at Melbourne, Australia, John Saltees Moore to Betty Baxendale (Shirley Dale).

FEASEY—LAURIE.—On 2nd October, 1935, at St. John's, Southwick Crescent, Hyde Park, Norman E. Feasey to Alice Helen Laurie.

TOMLINSON—DE LA PORTE.—On 7th October, 1935, at Christ Church, Lancaster Gate, William Tomlinson to Betsy de la Porte.

BATEMAN—ASPINALL.—On 16th November, 1935, at St. Ethelburga's, Bishopsgate, Anthony Bartrop Bateman to Dorothea Aspinall.

CORBETT—VOWLES.—On 30th November, 1935, Geoffrey Corbett to Jane Vowles, at St. John the Evangelist, Waterloo Road, S.E.1.

DEATHS.

CONNAH-BOYD.—On 9th January, 1936, Mrs. Jessie Connah-Boyd, Hon. R.C.M., youngest child of the late William Connah, of New York, Liverpool, and Manchester.

CHAMBERS.—On 10th November, 1935, Miss Kathleen Chambers, Principal of Queen Alexandra's House. Miss Chambers succeeded Miss Pearson only two years ago, but in that short time she had done splendid work, and leaves behind her the lasting memory of a fine and lovable character which had endeared her to the Council, staff and students.

OBITUARY

HOWARD HADLEY.

The College has lost a valued member of the pianoforte teaching staff by the death of Mr. Howard Hadley, which occurred on 11th October, 1935. For some time past Mr. Hadley's health had been a matter of anxiety to his many friends, but he carried on his work with exemplary courage and examined as usual for the A.R.C.M. diploma in September.

Mr. Hadley was in much request as a teacher, and he had considerable experience as an examiner, both at home and overseas: he undertook examination tours for the Associated Board in Australia, New Zealand and South Africa on more than one occasion.

Howard Hadley was born in Birmingham in 1875 and was educated at King Edward the Sixth's School. He came to the College in 1892 and studied under Frederic Cliffe for the piano, W. S. Hoyte for the organ, and W. S. Rockstro for harmony and counterpoint. He took the F.R.C.O. diploma in 1896, but having decided to make the piano his most serious study he went to Vienna in 1897 and later to Berlin where he studied under Heinrich Barth. During the War when he was in Australia he gave some very successful recitals.

His friends will always remember him as a man of downright honesty of purpose and cheerful outlook, his pupils as a teacher who spared no pains to inspire them with his own enthusiasm and musical insight.

"I catch at times, at times I miss
The sight, the tone, I know so well."

STANLEY STUBBS.

PHILIP NAPIER MILES.

Mr. Napier Miles was for many years a member of the Council of the R.C.M., but owing to ill-health and frequent absence abroad he was so rarely able to attend Council Meetings that it is possible that there were some among his fellow-members who scarcely knew him, and to the rank and file of Royal Collegians his connexion with the College was unknown. Nevertheless, his interest in it was as ardent and constant as it was in every cause for the furtherance of music, and as a life long friend of Sir Hubert Parry he had a special affection for the place. He was a man of many interests but music was first among them. His own compositions deserve to be better known than they are, and those who attended the operatic festivals which he organized some years ago in Bristol remember his one-act opera *Markheim* as a work which ought to find a place in the repertory of every company which claims to represent British opera at its best. It is hoped that a concert of his Chamber works will be given by Bristol University in the Spring. His song with oboe and his ode "Autumn" for baritone voice, string quartet, oboe and clarinet, have a rare loveliness of a piece with the Gloucestershire country which was his home.

Temperamentally Mr. Miles's sympathies were with the individual rather than with institutions, which means that he was above all else a sensitive artist. He longed to see a permanent opera founded and he rejoiced to hear of the success of the R.C.M., of the Patron's Fund, of Sadler's Wells, and of all brave efforts. But he took a greater pleasure still in hearing of one composer who had something to say, of one singer or violinist or pianist who made good. He loved young people and he contributed liberally to advance their education and nurture whatever talent they might possess. He and his wife made possible the great success of Miss Marie Hall as a violinist many years ago, and there are a number of younger artists now before the public who owe much to his liberal sympathy and quick perception of their abilities. He was in the truest sense a friend of music.

H. C. C.

THE LAMBETH DOCTORATE IN MUSIC

HONOUR FOR MR. THALBEN-BALL

THE peaceful seclusion of the Inner Temple was the scene of a ceremony, ancient in tradition, when on Wednesday, 27th November, the Archbishop of Canterbury conferred the Lambeth Degree of Doctor of Music on Mr. George Thalben-Ball, Organist of the Temple Church. The beautiful interior of the Inner Temple Hall, with its carved oak and soft light, provided a perfect setting for the picturesque group performing the ceremony, as the brilliant scarlet of the robes worn by the Archbishop and the Doctor of Music contrasted nobly with the deep purple of the Ecclesiastical attendants and the representatives of the Law.

The Archbishop, Dr. Lang, after reciting Latin prayers, quoted in English the short passage, which posterity has left unchanged, pronouncing the Candidate to be dignified with the degree of Doctor of Music. After an ecclesiastical attendant had placed the hood round the Doctor's shoulders, the Book of Degrees was signed, and the short ritual closed with prayers. The Ceremony, all the more impressive in the dignity of its extreme simplicity, was held in private before a company which included several Peers and the Lord Chancellor of England. In consequence of Dr. Thalben-Ball's long association with the Temple Church, and the Archbishop himself being an Honorary Bencher, the ceremony was fittingly held in the Inner Temple Hall and not, as is usually the case, at Lambeth Palace.

A recital was afterwards given in the Church by Dr. Thalben-Ball and the Choir. Dr. Thalben-Ball's setting of the *Te Deum* was sung, and Bach's Prelude and Fugue in A minor played. The Fantasia in G major followed, in which the massive bursting out into Organo Pleno was the signal for the Choir to move from their accustomed position and file slowly into the Round Church to sing some unaccompanied music and a *Gloria in Excelsis Deo*.

RUTH HOLMES.

THE R.C.M. UNION

DINNER TO MR. CLAUDE AVELING

THE Dinner to Mr. Claude Aveling, announced in the last number of the MAGAZINE, took place on Tuesday, 5th November, in the Grand Room of the Hotel Great Central. For that night everyone resolved to banish farewells and to think not of the retirement of the Registrar, but of the continuing friendship between Mr. Aveling, the College, and the Union (which represents all sides and times of College life) during his forty-one years connexion with the place.

Punctually by 7.30, Mr. and Mrs. Aveling arrived for the Reception, and for half-an-hour the room seethed with talk and shone with brilliant dresses. Mrs. Aveling, we were complimented to see, wore a dress of blue, touched with gold — the R. C. M. Union colours, and we thought she looked lovely. At 8 o'clock, Sir Hugh Allen led off our guests to the High Table, presented Mrs. Aveling with the bouquet of carnations which the Union had prepared for her, and took the Chair—Mr. Aveling on his right and Mrs. Aveling on his left. Also at the High Table were Lord Palmer, Lord Ponsonby, Sir Bruce Richmond, Sir Thomas (and Lady) Heath, representing the R. C. M. Council; Mr. Allchin, Registrar, and Mr. Polkinhorne, Bursar (with Mrs. Polkinhorne), the College Officials. Sir Percy Buck, Mr. Waddington, Dr. Colles, Mr. Barton, Mr. Ivor James, Mr. Dan Price, Mr. Fryer, representing the Board of Professors; Sir John and Lady McEwen (Royal Academy of Music), Sir Landon and Lady Ronald, Mr. Saxe Wyndham and Mr. W. Waddington for the Guildhall School of Music. Among the many members of the R.C.M. teaching staff, were Mr. Cairns James, Dr. Lofthouse, Mr. Dunhill, Mr. R. O. Morris, Dr. Darke, Dr. Thalben-Ball, Messrs. A. Bent, A. L. Benjamin, T. Fielden, Gordon Jacob, John Snowden, Charles Souper, Guy Warrack, Patrick Hadley, Claude Hobday, Henry Wilson, Albert Garcia, and Aubyn Raymar, Mrs. Grepe and Miss Dorothea Webb. The College Clerical Staff was represented by Mr. Perry, Mr. Stammers, Mr. Hare, Mr. Griffiths and Mr. Manning, and at the head of each of the six sprig tables sat an Hon. Officer of the Union or MAGAZINE.

Dinner ended, Sir Hugh Allen gave us the Loyal Toasts, and then came to the Toast of the evening, proposed fourfold by Sir Hugh Allen, Dr. H. C. Colles (whose charming speech was an impromptu to fill a gap because Mr. Waddington had been suddenly called away), Mr. Cairns James and Lord Ponsonby. The speeches were outstandingly good, and as each speaker approached his subject from a different side, we had a comprehensive picture of Mr. Aveling

as Registrar, author, musician, man and friend. "I didn't know I had so many sides till to-night!" said Mr. Aveling mildly, when his health and that of Mrs. Aveling had been drunk with musical honours. He then proceeded to deliver one of his wittiest, most amusing speeches in reply, with an under-current of sincere feeling, that touched people even while they laughed.

Mr. Aveling's friends had marked their regard for him by subscribing for a presentation. So considerable a sum had come in that it had been thought advisable to ask Mr. Aveling what things he would like best. As a result, Sir Hugh Allen, on behalf of the subscribers, presented to Mr. Aveling a green jade cigarette box, a black enamel and silver cigarette case, a lighter to match, and a sum of money with which to choose an armchair and a Persian rug.

The other toast that evening was "The R. C. M. Union," proposed by Mr. Aveling and responded to by Mr. Dunhill, the rest of the time being devoted to a performance of some of those delicious *jeux d'esprit* by Mr. Aveling which have been done at Union "At Homes." Mr. Cairns James recited "The Engine Driver's Story," in his finest heroic style. Dr. Darke, with a first-rate vocal quartet (May Bartlett, Grace Bodey, Howard Hemming, and Victor Evans), delighted the audience with such favourites as "Hullo, Spring," and "Why do the roses fade," and as a grand finale we had "Home, or the Lost Accord," when the singers were joined by Mr. Ivor James, playing the solo part with inimitable virtuosity, and a String Quartet (Ralph Nicholson, Ronald Onley, Norah Wilson, and Gladys Corlett), putting all their souls into the accompaniment, what time they perched precariously on and around a platform too small for them. The beauty of sound was so genuine, that the waiters, unused to Union jokes, gazed with sorrowful reproof upon this spectacle of professional musicians convulsed with mirth at melting, lovely music. So ended a very happy evening.

ANNUAL SUBSCRIPTIONS

Members are earnestly begged to remember that when a Society exists, as does the Union, upon annual subscriptions, fixed at the lowest possible rate, it makes all the difference in the world to the activities of that Society whether the subscriptions are paid regularly when they become due, or are allowed to drift vaguely for an indeterminate time. Will every member who has not yet paid his or her subscription to the Union (which became due on 1st January), rally to the assistance of all concerned by paying their subscriptions forthwith, and thus obviate the considerable cost incurred by the Union on postages when sending out reminders of subscription. The subscription is:—

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|---|-------------|
| (a) Present Pupils, and for two years after ceasing to be present pupils of the College | 5/- a year. |
| (b) Members residing outside the British Isles | 3/- a year. |
| (c) All other persons | 7/6 a year. |

ANNUAL GENERAL MEETING

The Annual General Meeting of the Union took place in the Concert Hall of the College on Wednesday, 18th March at 3-15 followed by tea and entertainments, of which an account will appear in the next MAGAZINE.

MARION M. SCOTT,
Hon. Secretary.

STUDENTS' PRESENTATION TO MR. AVELING

ON Wednesday, December 4th, Mr. Aveling was invited to the College to receive a present which was the result of a subscription among the students. This took the form of an old-fashioned French clock, appropriately inscribed, which, according to Mr. Aveling, is the most, in fact, the only striking clock that he has. The ceremony took place in the Concert Hall after Choral Class. Ralph Nicholson, who made the presentation, said :—

"Mr. Aveling, we, the Students of the College, have asked you here this morning because we were not able to be present at the Dinner given in your honour. The reason for this may have been that, since it was on 5th November, we were preoccupied elsewhere, but I hope the reason was that we were working so hard at our first and second studies that we could not spare the time.

"We therefore took a very bold step. At the risk of being struck off the Register and excommunicated, we took action apart from our Union. We decided that if we were not able to be present at the Dinner, we would prefer not to subscribe towards the presentation that the Union made, but, acting as an entirely independent body, to give you our own personal present.

"It is a symbol : Dr. Sargent said recently that very few people have an absolute sense of rhythm ; the small gift we are presenting to you has an amazing sense of time ; although it has undergone no very severe tests, it has for a whole day more than kept time with Big Ben.

"In the choice of a suitable present I had the co-operation of Mrs. Aveling, and I was surprised when I was told that what you wanted most was a clock. I always understood that when a man retired, 'time was no object.' But I hope that this will serve as a reminder, or a symbol, that though time is moving on, the clock remains the same. Mr. Aveling himself is now moving on — into the country — but his friends remain the same. Every time Mr. Aveling returns to his former haunts he will find his friends there to welcome him again.

"I will not, and indeed could not adequately extol the many virtues of Mr. Aveling. This has been done by a far worthier hand than mine in this term's R.C.M. MAGAZINE. But I will say this — that we have missed you, Sir, this term. Your familiar figure at our concerts, your friendly word, or invaluable advice on any subject. This we have missed.

"We hope that in your retirement you will find time and opportunity to come back to the College occasionally and be present at our performances. May I even suggest that you may have opportunities for writing more of your celebrated comedies for our further entertainment.

"In your retirement we all wish you, and Mrs. Aveling, the greatest possible happiness and leisure, and long life.

"From the Present Students of the R.C.M."

In reply, Mr. Aveling said that the occasion was remarkable for two reasons. The first for the fact that never before had he been summoned to attend at College by a student. It was usually the other way about. He had always sent notices to students, and though they may have been read they were usually ignored. If he had been in their place, Mr. Aveling added, he would probably have done just the same. The other reason was that when he sent for a student to come and see him, it was usually thought to be for something unpleasant.

"I remember once I sent for that well-known cricketer, Keith Falkner, as I had a job for a good-looking baritone, and he was the only person who could be said to qualify in both respects. When he came to my room he was accompanied by two other hefty fellows, even bigger than himself. I said, 'I am very pleased to see you, but I only sent for Falkner,' to which they replied, 'We're all in it, Sir.' 'All in what?' I asked, not knowing to what they were referring. 'We all had a hand in breaking the window.' I told them I did not know about the window, I had not heard what they had said, and that they had better go, as I only wanted to speak to Falkner about an engagement."

Mr. Aveling said that he appreciated the kind remarks that had just been made about him "but to protest that what you have said of me was untrue would be sheer hypocrisy." He felt like saying that "we don't get butter like this at home." "It is like the bacon and the tea when you go and stay at a friend's house, which somehow always taste so much better than they do at home."

Mr. Aveling said that the beautiful clock would be a great joy to his dear wife — "I have to call her my 'dear' wife as she happens to be sitting in the hall listening to me" — and himself. In thanking the students for their present, Mr. Aveling said that he knew what a thankless task it was collecting subscriptions for that kind of thing — it was difficult to try and catch someone on a Monday who only came on a Friday — and he would like especially to thank those collectors who had given up so much of their time, the result of whose efforts had been the delightful present.

Mr. Aveling wishes to record that during the Christmas holidays he received with the greatest pleasure an extremely nice Bridge table from the Household Staff, which he has already found most useful.

R. W. N.

COLLEGE NOTES AND NEWS

MOULTON-MAYER FUND FOR YOUNG MUSICIANS.

By the generosity of Mr. and Mrs. Robert Mayer, a fund has been created in the Royal College of Music to be called the "Moulton Mayer Fund." The income of the Fund is to be used yearly in making grants-

in-aid to enable a certain number of young musicians, instrumentalists or singers, who have finished their training and are setting out on a public career as executive artists, to make their first public appearance in London.



STUDENTS' BOX AT COVENT GARDEN.

Three young patrons of music bought a box for the season of opera at Covent Garden last Autumn, and put it anonymously at the disposal of students of the Royal Academy of Music, the Royal College of Music, and the Guildhall School of Music and Drama. Sir Hugh Allen expressed his thanks publicly in *The Times* of 11th October, "to these benefactors for their very original gift. Is it too much to hope that others may be moved, when opportunity offers, to follow an example so happily set by this anonymous trio?"



OWING to a lapse on the part of our Gossip Writer, several items of news, which arrived too late for inclusion in the last number of the MAGAZINE, had to be held over until this term.

Reference must be made to the Annual Derby Sweepstake, held in the Summer Term which was won for the first time by the Director. In recent years, in compliance with general sentiment and the Lottery Act, we have devoted a proportion of the proceeds to Charity. A larger sum than had been expected was available, owing to the generosity of the Director, who forfeited his prize, and we were able to send a total sum of £10 5s. od. to St. George's Hospital and King George's Jubilee Trust.



CRICKET came into its own once more during the Summer Term. At least three matches took place, the most important being a revival of the match *versus* the R.A.M., which we won by 45 runs.

Although this game did not take place at Lords, there are signs that the "good old days" may yet return. No record can be found of a certain match said to have been played in the heart of Surrey and it can only be presumed that, in keeping with the rustic surroundings, the score was kept by the old method of "notches."



At the beginning of last term frequenters of the rooms overlooking the College tennis court noticed that a great change had come over that windswept area. For some terms the wide open spaces in the wire-netting at both ends of the court had made tennis unpleasant for users both of the court and of its environs. The sound of the balls crashing against the corrugated iron side of the scenery shed must have made our harmony professors feel strongly in favour of disarmament, while lunch was always undertaken with an uneasy feeling that any moment one might be a victim of a direct hit by a "cannon ball."

The provision of entirely new wire-netting not only meant that tennis ceased to be a game of exhausting ball-chasing, but that one could eat one's cottage pie without fear of a pane of glass landing in it. As the surface of the court was also thoroughly reconditioned during the summer holidays, we may now look forward more hopefully to completing a tennis tournament during the Summer Term.

An invitation to a match next term is being sent to the Academy, as we now feel our court can be classed under Grade V.

R.W.N.

A DEBATING SOCIETY was formed in the Christmas Term 1935. It was thought that it would provide opportunities for discussion on general subjects outside music.

A meeting was held in which Eric Gilder was elected Chairman, Cecil Aronowitz, Secretary, and Alison Robertson, Vice-Chairman. There was time for only one debate before the end of Term, the subject being: "A Woman's place is in the Home." The motion was hotly contested and, unfortunately for the male element of College, lost.

The subject for the last debate was: "Convention is the Curse of Mankind." This motion also was not carried.

A. R.

REVIEWS

THE STRUCTURE OF MUSIC. By R. O. MORRIS. Oxford University Press. 4/6.

Text books for students on musical form abound. Books which correlate music and human experience are also to be found: books on music which are a literary delight may also exist, but a book which combines all three is almost impossible of achievement. Mr. Morris has achieved it; indeed, his book would make illuminating and suggestive reading even for those who were tone deaf, if only for such trenchant remarks as "Form is conditioned by the content; the form of any genuine piece of music is therefore unique. It is not a subject for analysis, but for direct experience," or "(The) power of unifying the diverse is really what distinguishes the art of composition from the faculty of invention," or "Ultra-modern music which, deliberately eschewing the use of classical cadence has not been very successful in finding a substitute for it," or "A student who takes (Beethoven's fugues) . . . as models does so at his own risk and must be prepared to meet the fate of Icarus."

But this book is much more than a collection of wise and witty epigrams. It is intended primarily for elementary students and if they will only study it would-be composers or performers will see their way much more clearly; and incidentally, the task of the unhappy teachers will be a less despairing one. But the fully equipped musician can also find here many of his problems solved in a trenchant and lucid manner. The chapter on 1st movement form, for example, is a masterly summary and disposes once for all of the old discredited nomenclature of 1st and 2nd subjects and the like, which has so often caused students to write, in Mr. Morris' own words, "as their first essay in this form, a tune in the tonic, some haphazard bars of modulation, and another tune in the dominant, fondly imagining that this would pass for an exposition."

Every known form is dealt with from folk-song to fugue and treated with that inspired commonsense of which Mr. Morris is a master. The scope of the book and its intention necessarily prevent detailed discussion, and one is sometimes tantalized by such sentences as "Were this a discourse on folk-song it would be of interest to examine a large number of melodies in detail" or (referring to Beethoven's posthumous quartets) "Their full analysis would be a monograph in itself. I must regretfully leave them outside the purview of this booklet." Is it too much to hope that Mr. Morris will one day give us a discourse on folk-song, or a monograph on Beethoven's posthumous quartets, or indeed on any other subject musical or non-musical. (What about an essay on claret?)

The chapter on Fugue is also especially clear and logical. Once again the panderies of nomenclature are swept away for ever by the humorous aside "an episode's an episode for a' that."

In spite of the temptation to make this review a series of felicitous quotations space compels me to content myself with a reference only to the eloquent paragraph on Bach's slow movements.

One warning :—Let no one take up this book expecting to find it a sort of "ready reckoner" devised to save the lazy student trouble; unless he is prepared to follow the author's analyses carefully and earnestly, score in hand, it is, in Mr. Morris' own words, "pure waste of time to read this book." Nearly all the illustrations are taken from Beethoven's and Mozart's Sonatas and Bach's "48," books which every student should possess. I fear that Mr. Morris is right when he says that "many students are strangely unalive to the absolute necessity of forming a small working library of their own."

It is, I believe, a *sine qua non* of the reviewer's art to discover an error or an omission, partly to show that he has really read the book and not only the preface, and partly to display his own superior knowledge. I do not aspire to the latter, and as to the former I cannot imagine even a professional reviewer putting the book down until he has finished the last page. However, I can proudly range myself with my professional brethren by discovering an error on page 24, the only one I have been able to find: *Sebeberazade* is not a Suite made out of a ballet, but a ballet made out of a Suite — so there!

R. V. W.

SYMPHONY IN F MINOR. By R. Vaughan Williams. Oxford University Press.
Miniature Score. 5/-.

We have not had long to wait for a score of this great symphony which was first performed in April 1935. Subsequent performances have familiarized us with its quality and shown that once again Vaughan Williams has broken out in a new place. This symphony is the antithesis of the Pastoral: rumination has given place to action, and action of the most drastic character.

With this symphony Vaughan Williams has stepped to the front of the European stage, as can be seen from the comments of the foreign critics who heard it in London in November, and who one and all recognised it as the authentic voice of English music.

F. H.

CHORAL MUSIC.

FIVE TUDOR PORTRAITS. By R. Vaughan Williams. 3/6d.

AN HYMN OF HEAVENLY BEAUTY. By Harold Darke. 1/6d.

THIS ENGLAND. By Martin Shaw. 1/-.

SONGS OF ESCAPE. By Robin Milford. 1/-.

All published by the Oxford University Press.

PART SONGS. By Thomas Wood. 4d. and 6d. each. Published by Stainer and Bell.

Choral societies which are tired of Requiems and Masses, which want something secular and English, should look at *Five Tudor Portraits*, though they will have to be good if they are not to be deterred by its difficulties. The words are taken from poems of the pre-Tudor poet, John Skelton, who had a command of full-blooded roystering narrative, sarcasm, and burlesque, as well as the commoner English lyrical gift. Dr. Vaughan Williams has written the musical equivalents of all these moods and manners, which have hitherto found little enough expression in music. "Who killed Cock Robin?" for male voice quartet certainly represents a respectable tradition which here divides and gives Dr. Vaughan Williams two numbers — a Burlesca in which a macaronic and malicious epitaph is set for male voices with a dry staccato accompaniment, and a Romanza in which Jane Scroop (contralto) laments the decease of her pet sparrow. His first number is a

picaresque Ballad taken at a good speed ; his second is a lyrical Intermezzo — a more familiar kind of music ; and his final is a Scherzo to " Jolly Rutterkin." There will be fun on the day when these are first performed at Norwich.

An Hymn of Heavenly Beauty is something of quite a different order, though it too goes to a sixteenth century poet for its English words. Although it is not liturgical it is religious in feeling and Dr. Darke's music moves with the right gait to match the splendour of the words. For the selection of these Mr. Claude Aveling has been responsible, and he can be trusted, if anyone can, to choose what is suitable for musical setting. Even so, after a splendid opening and with a number of inspiring stanzas interspersed, one is left with the feeling that Spencer is more a poet's poet than a musician's. *Songs of Escape* are for singing *a cappella*. There are five of them, of which " The Spring of the Year " is issued separately. They suggest that Robin Milford is adding strength to his facility. He has always been a resourceful composer and these part-songs — one might very nearly call them motets — show variety and capacity in the treatment of a varied assortment of words, all of which deal with death. " Escape " in the title seems to have been a convenient but not wholly adequate synonym for " Farewell " which has already been appropriated by two other composers. They are of moderate difficulty and might be useful as test-pieces, but would stand together in a choral programme as a suite. *This England* inevitably recalls Parry's setting of the same words (John of Gaunt's speech), and it has the same appropriate breadth and swing, but it is more elaborately set out for choir and organ. It was composed for the Jubilee celebrations at Liverpool Cathedral, and should find a wide use on civic and on national occasions.

Thomas Wood's latest choral music is in the smaller forms. " Salt Beef " in two versions, one with piano and one for four-part male chorus, is a further essay in his nautical vein to words of his own writing. " Together " and " Mac-crimmon " are marching songs, one a tune and descant, the other again for four-part male chorus. " Comfort " is elegiac and for mixed voices, and like " Milking Pails " for two female voices sounds the note of the English countryside which, along with the sea, makes Wood's most characteristic music. F. H.

Piano Music. THE RAKE'S PROGRESS. By Gavin Gordon. Oxford University Press, 5/-.

SIX PICTURES FROM FINLAND. By Imogen Holst. Oxford Piano Series. 2/-.

FIVE SHORT PIECES. By Imogen Holst. Oxford Piano Series, 2/6.

It may perhaps be questioned whether Gavin Gordon's music to the ballet, *The Rake's Progress*, should be considered as piano music. But it comes to us arranged in a suite by the composer, and makes very agreeable stuff to sit down at and play. It is appropriately couched in eighteenth century form and idiom, with harmonic licenses such as only a twentieth century composer would have taken — as is also appropriate and right, for a man may write about Hogarth and the eighteenth century, but he is at the same time writing his own music for his own day. *The Rake's Progress* now in the Vic-Wells repertory is one of the most successful creations in English ballet, and the felicitous music contributes substantially to its success. The four pieces here concatenated into a suite have each a formal and programmatic title, e.g., " Menuetto Galante—The Dancing Lesson," and they transfer to keyboard quite nicely.

Miss Holst's two little books of piano pieces are teaching pieces (Grades A and B) for quite young pupils, but they are all animated by imagination and are genuine music in a variety of styles, formal and picturesque. F.H.

THE ART OF J. S. BACH. By A. E. F. Dickinson. Duckworth. 7/6.

Mr. Dickinson is a musician with an all-round musical experience and he has for years been devoted to the music of J. S. Bach with an exceptional intensity of devotion, as was revealed by his earlier book, *Musical Experience*. He has now put these two things together and written a study of Bach and his music, having a special regard to the human value of the contribution which Bach's music can make to the distracted life of to-day. His book, therefore, runs on lines somewhat similar to Parry's more comprehensive study, but it differs in its line of approach. It is intended as a guide to the student who is willing to get to the heart of Bach by practical performance, to tear the heart out of the *B minor Mass*, for instance, with two hands, an untrained voice and an enthusiastic collaborator. The scheme of the book has been dictated by this consideration, which is as good as any other plan, and the emphasis is laid throughout on making the music for oneself rather than listening to the performances of others.

No one can dispute the value of wrestling at first hand with any music, but any alto in a choral society can tell Mr. Dickinson that her view of the *B minor Mass* or of the cantatas is a very partial and distorted view. These concerted works were written by their composer as an address to the ear of the listener, and it is only the listener who can truly appreciate the message at its full value: the conductor is too busy, the orchestral player hears only the inside, and the singers hear only a part of the great conception. So that while the study of Bach may best be pursued by personal performance, the message of Bach, such as Mr. Dickinson discourses on with a sincere and earnest eloquence in his last chapter entitled "Bach and Civilization," is not to be grasped in its entirety by so partial a method. There is surely an aesthetic confusion somewhere when soloists have their knuckles rapped on page 226 for wanting arias to sing and "executive study" and the "performing spirit" are extolled on pages 227 and 259. And Mr. Dickinson is very lofty about "mere listeners." But his readers are more likely to be enthusiasts like himself and not mere listeners, and they will find pertinent comment and illuminating ideas on every page to stir them to executive study and so to an exploration of the depths of Bach's mind. F.H.

MILITARY BAND INSTRUMENTATION. By Charles Hoby. Oxford University Press. 6/.

This is a clearly written practical book which deals with a department of music as yet largely unexplored by composers.

Though the military band cannot hope to compete with the orchestra as regards subtlety and expressiveness, it is capable of a considerable degree of tonal contrast and nuance, and it does not deserve the somewhat contemptuous attitude which is adopted towards it by most composers. For this, of course, bandmasters have themselves to blame, their lack of enterprise and taste having been, in the past, deplorable.

Things are changing now, however, thanks in part to the excellent playing and the interesting programmes of the Wireless Military Band, and composers should realize that in this combination they have a chance of reaching a much wider public than is the case with orchestral works. It is unfortunate that no full scores of military band works or arrangements can be obtained, the conductor's copy consisting of a short score of two or three staves with indications of the instrumentation.

Major Hoby's book will go far to rectify this deficiency, not only because it contains quotations from scores, but because it builds up a solid working technique starting with the simplest combinations, the brass quartet and the wood quartet, and gradually adding to them the other instruments until the standard 25-piece band is reached. His examples are admirably planned and his method of work is most lucidly explained.

Exercises in arranging are appended to each chapter, and anyone who works carefully through them will get as much knowledge as he can hope to acquire from a book. Practical experience will do the rest. The publishers have produced in this a very good-looking book, and the author is to be congratulated on his ease of style and on the careful planning of his work.

GORDON JACOB.

BOOKS AND MUSIC RECEIVED

From MACMILLAN.

THE LIFE AND TIMES OF BEETHOVEN. By Edouard Herriot. Translated by Adelheid and William Mitchell. 18/-.

This is a substantial biography by the eminent French politician, who is plainly a man of wide culture and diverse interests which are allowed to play freely round the person of Beethoven, his contemporaries, the places he frequented, and in fact anything that could possibly have any relevance to the central figure. It is a kind of Beethoven pilgrimage conducted in the most readable manner.

It explores country that will be unfamiliar to most English readers—the conversation books of Beethoven's later years.

From the OXFORD UNIVERSITY PRESS.

THE "RADIO TIMES" MUSIC HANDBOOK. By Percy Scholes. 2/-.

This is a useful, comprehensive and concise pocket dictionary of musical terms arranged according to subject, but containing cross-references and an index of entries.

DIFFICULTIES OF BEETHOVEN PIANOFORTE SONATAS. By Ambrose Coriello. 1/- each.

This is a series of booklets each devoted to an analysis of one Beethoven sonata, such as examination candidates might find useful.

A PRACTICAL METHOD FOR THE RECORDER. By Edgar Hunt and Robert Donington. 2 volumes. 9/-.

The authors claim that the recorder is the simplest of all serious instruments and is at the same admirably suited to the amateur's requirements. Volume I (price 6/-) is an instruction book with some music for practice. Volume II (price 3/-) goes further and contains music for combinations of recorders. Pieces for quartet are so printed that the four players can sit at a table and play from one copy in the old madrigalian way.

From EDWIN ASHDOWN.

MUSIC FOR SCHOOL ORCHESTRAS.

A very compact octavo edition of suites and other music suitable for beginners and junior orchestras is now appearing in the Ashdown Edition. The scoring is for strings and piano with optional third violin and contrabass parts. A dozen works have been arranged by various hands, including Miss Edith Rowland, who has edited and bowed a suite by one, Jean Claude Gillier the Younger. Holst's "Landler" is also one of the series, but most are taken from the classics — Purcell, Handel, Haydn, etc. Each piece costs 1/- complete, and additional parts can be bought cheap.

From PAXTON.

ORGAN MUSIC, including a volume of Italian pieces, and separate pieces by John Watkinson, H. A. West and Albert Howe.

MORE QUIANT LITTLE SONGS FOR LITTLE FOLK. By Cyril Winn. 1/-.

"TRAINS," and other piano pieces. By Roy Agnew.

From AUGENER.

EASY EXERCISES AND STUDIES IN THE THIRD POSITION FOR VIOLIN AND PIANO.

By Grace Burrows, and

THREE SHORT FIDDLE TUNES, with piano accompaniment. By Colin Taylor.

From GOODWIN and TABB.

PURCELL: AYRES FOR THE THEATRE SUITE. Arranged by Leslie Bridgwater.
Score and Parts, 4/-.

From CARY & Co.

THE "TOWER" MASS, for two equal voices and organ accompaniment with Proper
Offertory for the feast of Saints John Fisher and Thomas More. By F. M.
de Zulucta, S.J.

COLLEGE CONCERTS

TUESDAY, 15th OCTOBER (Chamber)

| | | |
|--|------------------------------|-----------------|
| QUINTET for Strings, in G minor | | Mozart |
| RUTH PEARL (Morley Scholar). | MARY CURRY. | |
| JOHN TAYLOR (Associated Board Exhibitioner). | WRAYBURN GLASSPOOL. | |
| DENYSE HOLDAWAY (Morley Scholar). | | |
| PIANOFORTE SOLO | Ballade in F minor | Chopin |
| | FREDA FIRTH, A.R.C.M. | |
| SONGS | | |
| | ...a. To daisies | |
| | b. Go, lovely rose | |
| | c. Fair house of joy | R. Quilter |
| | MAURICE TAYLOR. | |
| | Accompanist: CHARLES GROVES. | |
| SONATA for Violin and Pianoforte | | Howard Ferguson |
| DORCAS McCLEAN (Associated Board Exhibitioner). | | |
| JOHN WIGHT HENDERSON. | | |
| VOCAL QUARTETS | | |
| | Songs of Childhood | Armstrong Gibbs |
| | a. Down-o-down derry. | |
| | b. Reverie. | |
| | c. Captain Lean. | |
| | d. The sleeping beauty. | |
| MARJORIE AVIS (Wilson Scholar). | KATHLEEN WHITLOCK (Scholar). | |
| | REGINALD FORWOOD. | |
| NORMAN MENZIES (Victoria, S. Australia, Scholar). | | |
| Accompanist: FREDERIC H. ALLT, A.R.C.M. (Scholar). | | |

FRIDAY, 1st NOVEMBER (First Orchestra)

| | | | | | | | | |
|--|-----|-----|--------------------------------------|----------------|-----|-----|-----|-----------------|
| OVERTURE | ... | ... | Beatrice and Benedict | ... | ... | ... | ... | Berlioz |
| CONCERTO for Pianoforte and Orchestra, in G minor, No. 4 | ... | ... | RUTH EARLY, A.R.C.M. (Exhibitioner). | ... | ... | ... | ... | S. Rachmaninoff |
| DANCES for Harp and String Orchestra | ... | ... | Danse Sacrée. | Danse Profane. | ... | ... | ... | Debussy |
| | | | SANCHIA PIELOU, A.R.C.M. (Scholar). | | | | | |
| SYMPHONY, in B minor, No. 2 | ... | ... | ... | ... | ... | ... | ... | Borodin |
| Conductor: DR. MALCOLM SARGENT, F.R.C.M. | | | | | | | | |

MONDAY, 4th NOVEMBER (Second Orchestra and Senior Conductors' Class)

| | | | | | | | | | | |
|--|-----|-----|-----|--------------------------------------|----------------------------|-----|-----|-----|-----|-------------|
| OVERTURE | ... | ... | ... | Egmont | ... | ... | ... | ... | ... | Beethoven |
| | | | | Conductor: MICHAEL MUDIE. | | | | | | |
| ARIA | ... | ... | ... | A Fors e lui (from <i>Traviata</i>) | ... | ... | ... | ... | ... | Verdi |
| | | | | GRACE PEACE (Scholar). | | | | | | |
| | | | | Conductor: FRANK BURY. | | | | | | |
| OVERTURE | ... | ... | | Cockaigne (In London Town) | ... | ... | ... | ... | ... | Elgar |
| | | | | Conductor: PHILIP BLAKE. | | | | | | |
| SYMPHONY in D (London), No. 104, B & H | ... | ... | ... | ... | ... | ... | ... | ... | ... | Haydn |
| | | | | Conductors: | | | | | | |
| | | | | 1 and 2. WILLIAM G. COLLYER. | 3 and 4. WILLIAM G. KIRBY. | | | | | |
| SUITE | ... | ... | ... | Cassé-Noisette | ... | ... | ... | ... | ... | Tchaikovsky |
| | | | | 1. Overture Miniature. | 5. Danse Arabe. | | | | | |
| | | | | 2. Marche. | 6. Danse Chinoise. | | | | | |
| | | | | 3. Danse De La Fée-Dragee. | 7. Danse Des Mirlitons. | | | | | |
| | | | | 4. Danse Russe, Trépak. | 8. Valse Des Fleurs. | | | | | |
| | | | | Conductors: | | | | | | |
| | | | | 1 to 4. LIONEL SALTER. | 5 to 8. ROBERT IRVING. | | | | | |
| | | | | Conductor: Mr. CONSTANT LAMBERT. | | | | | | |

THURSDAY, 7th NOVEMBER (Chamber)

- SONATA for Violin and Pianoforte, in E minor *Bach*
 BARBARA A. MOUNSEY. MILDRED RAWSON.
- SONGS
 a. The Swan *Grieg*
 b. Liebestreu *Brahms*
 c. Crabbed Age and Youth *Parry*
 RUTH L. OSSHER.
 Accompanist: CHARLES GROVES.
- PIANOFORTE SOLO Etudes Symphoniques *Schumann*
 DAPHNE N. SMITH, A.R.C.M. (Exhibitioner).
- VIOLIN SOLOS
 a. Praeludium and Allegro *Pugnani-Kriesler*
 b. Romanza Andaluza }
 c. Jota Navarra } *Sarasate*
 HUGH J. MCCLEAN (Associated Board Exhibitioner).
 Accompanist: CHARLES GROVES.
- AIR
 Süßer Trost, Mein Jesus Kommt *Bach*
 (from the Bach Cantata of the same name)
 CHARMIAN JENKINSON (Scholar).
 Flute Obligato: ROSAMOND SAUNDERS (Exhibitioner).
 First Violin: TOM PARROCK. Second Violin: ROY DAVIES.
 Viola: DONALD PEART, A.R.C.M.
 Violoncello: VALERIE TRIMBLE (Scholar).
 Pianoforte: CHARLES GROVES.
- PIANOFORTE SOLOS
 a. Reflets dans l'eau *Debussy*
 b. Nocturne, Op. 62, No. 2 }
 c. Etude, Op. 10, No. 4 } *Chopin*
 GEORGE LOUGHLIN (Liverpool Scholar).
- DUETS for Two Clarinets—
 Suite *Alan Franck*
 Sonata *Poulenc*
 BERNARD WALTON (Scholar).
 WILFRED HAMBLETON (Scholarship Exhibitioner).

THURSDAY, 21st NOVEMBER (Chamber)

- QUARTET for Strings, in G major, Op. 64, No. 4 *Haydn*
 RUTH PEARL (Pringle Scholar).
 MOLLY HARMS (Associated Board Exhibitioner).
 NORA WILSON, A.R.C.M. (Leverhulme and Esther Greg Exhibitioner).
 MARJORIE GIBB (Morley Scholar).
- VIOLONCELLO SOLO
 Sonata in D minor *Caporale*
 DOROTHY DANDISON.
 Accompanist: MURIEL KAYE, A.R.C.M.
- SONGS
 a. Whether I live }
 b. A Fairy Town } *Parry*
 c. Arilda's Garden }
 d. The Maiden }
 ANNE PRATT.
 Accompanist: LANCE DOSSOR (Waley Scholar).
- VIOLIN SOLOS
 a. Rondino... *Beethoven-Kreisler*
 b. Caprice Viennois *Kreisler*
 VIVIENNE RATCLIFFE (Scholar).
 Accompanist: MARGARET D. FLEMING, A.R.C.M. (Scholar).
- SONATA for Violoncello and Pianoforte, in E minor *Roger Fiske* (Student)
 (First performance)
 DENYSE HOLDAWAY (Morley Scholar). LANCE DOSSOR (Waley Scholar).
- VOCAL QUARTET
 a. Seventeen come Sunday }
 b. Brisk Young Sailor } *Folk Songs Arr. by R. O. Morris*
 c. Tarry Trousers }
 d. The Lawyer }
 MOLLIE LAKE. RITA CARTER (Exhibitioner).
 REGINALD FORWOOD (Hon. Operatic Exhibitioner).
 VICTOR EVANS (Ernest Palmer Operatic Exhibitioner).

THURSDAY, 5th DECEMBER (Choral and Orchestral)

- CHURCH CANTATA
 God's time is the best *Bach*
 MAY BARTLETT (Scholar and Leverhulme Exhibitioner).
 GRACE BODEY, A.R.C.M. (Scholar).
 VICTOR EVANS (Ernest Palmer Operatic Exhibitioner).
- CONCERTO for Pianoforte and Orchestra, in B flat, No. 2, Op. 19 *Beethoven*
 MARGARET FLEMING, A.R.C.M. (Scholar).
- OVERTURE
 The Barber of Seville *Rossini*
- "THE MORNING WATCH" for Chorus and Orchestra *Arnold Bax*
 Conductor: Mr. REGINALD JACQUES.

FRIDAY, 6th DECEMBER (Chamber)

| | | | | |
|--|-----|-----|-----|-----------|
| TRIO for Pianoforte, Violin and Violoncello, in G major | ... | ... | ... | Haydn |
| BARBARA KERSLAKE, A.R.C.M. (Scholar). | | | | |
| BETTY BARNE, A.R.C.M. (Exhibitioner). | | | | |
| DENYSE HOLDAWAY (Morley Scholar). | | | | |
| CHACONNE (for Violin alone) | ... | ... | ... | Bach |
| EVELYNE PEARSON, A.R.C.M. (Associated Board Exhibitioner). | | | | |
| SONGS | ... | ... | ... | Cherubins |
| a. Ave Maria... | | | | Handel |
| b. Ch'lo mai vi Possa | | | | |
| RUTH B. ALLENNY (Scholar). | | | | |
| Accompanist: PHYLLIS RUSSELL. | | | | |
| TRIO for Pianoforte, Horn and Violin, in E flat, Op. 40 | ... | ... | ... | Brahms |
| GEORGE LOUGHLIN (Liverpool Scholar). | | | | |
| W. DAVID BURDITT (Scholarship Exhibitioner). | | | | |
| RUTH PEARL (Pringle Scholar). | | | | |

TUESDAY, 10th DECEMBER

(Second Orchestra and Senior Conductors' Class)

| | | | | | | | | |
|---|-----|-----|-----|----------|-----|-----|-----|----------------|
| OVERTURE | ... | ... | ... | "Tragic" | ... | ... | ... | Brahms |
| Conductor: RALPH NICHOLSON. | | | | | | | | |
| CONCERTO for Pianoforte and Orchestra, in E flat | ... | ... | ... | ... | ... | ... | ... | Liszt |
| MARION LITTLEBOY (Norfolk and Norwich Scholar). | | | | | | | | |
| Conductor: REGINALD GOODALL. | | | | | | | | |
| PETITE SUITE | ... | ... | ... | ... | ... | ... | ... | Debussy |
| 1. En Bateau. 2. Cortège. 3. Menuet. 4. Ballet. | | | | | | | | |
| Conductors: | | | | | | | | |
| 1 & 2. WILLIAM G. KIRBY. 3 & 4. WILLIAM G. COLLYER. | | | | | | | | |
| CONCERT OF ANGELS | ... | ... | ... | ... | ... | ... | ... | Paul Hindemith |
| from the Symphony "Mathis der Maler." | | | | | | | | |
| Conductor: FRANZ REIZENSTEIN. | | | | | | | | |
| SYMPHONY in E flat (K.543) | ... | ... | ... | ... | ... | ... | ... | Mozart |
| Conductors: | | | | | | | | |
| 1 & 2. DAVID ELLENBERG. 3 & 4. RUDOLF DOLMETSCH. | | | | | | | | |
| Conductor: MR. CONSTANT LAMBERT. | | | | | | | | |

FRIDAY, 13th DECEMBER (First Orchestra)

| | | | | | | | | |
|---|-----|-----|-----|------------------------------------|-----|-----|-----|--------------|
| OVERTURE | ... | ... | ... | "Ruy Blas" | ... | ... | ... | Mendelssohn |
| SYMPHONY, in G major (No. 88, B. & H.) | ... | ... | ... | ... | ... | ... | ... | Haydn |
| ARIA | ... | ... | ... | "Vision Fugitive" from "Herodiade" | ... | ... | ... | Massenet |
| FREDERICK SHARP (Operatic Exhibitioner). | | | | | | | | |
| LISA'S ARIA from "Pique Dame" | ... | ... | ... | ... | ... | ... | ... | Tschaikowsky |
| MARJORIE WOODVILLE, A.R.C.M. | | | | | | | | |
| CONCERTO for Violoncello and Orchestra in E minor, Op. 85 | ... | ... | ... | ... | ... | ... | ... | Elgar |
| MARJORIE GIBB (Morley Scholar). | | | | | | | | |
| FRAGMENTS SYMPHONIQUES | ... | ... | ... | ... | ... | ... | ... | Ravel |
| from Ballets "Daphnis et Chloé" (Second Suite). | | | | | | | | |
| Conductor: DR. MALCOLM SARGENT, F.R.C.M. | | | | | | | | |

INFORMAL CONCERTS

Seven Informal Concerts were held during the term. Among the works performed were Rhapsody for viola and orchestra by W. H. Reed (this was played at the first two concerts); Suite No. 1 "The Gordian Knot Untied" by Purcell-Holst; Sonata for violin and piano in E minor, by Eugene Goossens; Three Preludes for the organ on Welsh Hymn Tunes, by Vaughan Williams; Quartet for wind instruments by Donald Bridger; Three Songs translated from the Chinese, (a) "Plucking the Rushes," (b) "Children's Song," (c) "The Owl," by Anthony Scott; Trio for piano, violin and violoncello in G major by Hurlstone; Three Pieces for Clarinet, "Highland Sketches," by Betty Balfour; and Quartet for Strings, "Lady Audrey Suite" (The Four Sleepy Golliwogs' Dance), by Herbert Howells.

MIDDAY RECITALS

Two Midday Recitals took place last term. No. 76 was given by Mr. Brian and Miss Frida Easdale, when they played works for two pianofortes. One of these was Mr. Brian Easdale's Three Pieces. 1. "Blackthorn Winter," 2. "Elegy," 3. "Summer Contest." No. 77 was given by Miss Irene Richards (violin), accompanied by Miss Kathleen Hurran. One of the items of her programme was "Norse Legend," by Frank Bridge.

EVENING RECITALS

Recital No. 117 (organ and bass baritone) by Mr. Lance Hardy and Mr. Victor Harding, accompanist Sybilla Marshall. Three Greek Poems, "The Flower Girl," "On Deck," and "The Wine Jug," by Arthur Benjamin, were sung. Recital No. 118 (pianoforte) by Mr. Edwin Benbow; in the modern group at the end of his programme were included "A Dripping Tap" by himself and "Quick Dance" by Vaughan Williams. Recital No. 119 (pianoforte and viola) by Miriam Hyde and Dorothy Dowland; the former played three of her own compositions: Concert studies in F sharp major and F sharp minor, and Rhapsody in F sharp minor. Recital No. 120, Miss May Harrison (violin), Mrs. Pamela McKenna (piano) and Mr. Norman Tucker (piano).

JUNIOR EXHIBITIONERS' CONCERT

A concert of 20 items was given by the Junior Exhibitioners' on 12th December.

OPERA AND DRAMA

Two Private Dress Rehearsals of *Miss Tracy*, a Comedy in three acts by Ireland Wood, were held in the Parry Opera Theatre by the Comedy Class, on Wednesday, 11th December, 1935, at 8 p.m., and Thursday, 12th December, 1935, at 2 p.m. Producer: Mr. Cairns James, Hon.R.C.M.; Manager: Mr. John B. Gordon, Hon.A.R.C.M.

"MISS TRACY"

(Characters in the order of their appearance)

| | 11th December | 12th December |
|-----------------|---------------------------|-----------------------|
| Mrs. Lewis | ... MAUD HORTON | KATHERINE CRASTER |
| Miss Cliffe | ... LIANE DE FACCI | LIANE DE FACCI |
| Miss Greeves | ... FAITH INGPEN | FAITH INGPEN |
| Zena Brockbank | ... PRUDENCE WALTER-ELLIS | PRUDENCE WALTER-ELLIS |
| Elaine Host | ... MARGARET KATO | MARGARET KATO |
| Brian Host | ... GLYN EVANS | GLYN EVANS |
| Mrs. Lancaster | ... NORA FRANCIS | NORA FRANCIS |
| Dr. Marriott | ... ERIC DAVEY | ERIC DAVEY |
| Miss Tracy | ... ALICE HUDSON | BETTY BLAMIRES |
| Miss Pearson | ... MYRA COHEN | MYRA COHEN |
| Annie | ... GRACE ROSE INNES | GRACE ROSE-INNES |
| Imogen Host | ... EIRA MOON | EIRA MOON |
| Elissa Durrant | ... HESTER KEIGHLEY-PEACH | HESTER KEIGHLEY-PEACH |
| Adrian Host | ... ANTHONY BENSKIN | ANTHONY BENSKIN |
| Denis Callander | ... FREDERICK SHARP | FREDERICK SHARP |
| Thief | ... VINCENT LERA | VINCENT LERA |

Miss Horton and Miss Craster kindly consented to play the part of Mrs. Lewis at a very short notice

Stage Manager: Marjorie Haviland Assistant Stage Manager: Lorna Kerr
 Dresses arranged by Mrs. Gotch, Hon.R.C.M. Wigs by Bert
 Master Mechanist: Max Leslie Electrician: J. Hughes

THE R.C.M. PATRON'S FUND

FRIDAY, 15th NOVEMBER

This rehearsal took place at the Royal College of Music, and consisted of three new works, which were given their first performance, with the London Symphony Orchestra.

CONCERTO for Pianoforte and Orchestra, No. 2, in C sharp minor *Miriam Hyde*

MISS MIRIAM HYDE

Conducted by MR. CONSTANT LAMBERT

CONCERTO for Violin and String Orchestra *Imogen Holst*

Founded on the Traditional Irish Tunes taken from the Petrie collection

MISS ELSIE AVRIL, A.R.C.M.

Conducted by THE COMPOSER

SUITE for Orchestra *H. M. Strickland-Constable*

Last two movements from the Suite

Conducted by MR. GUY WARRACK

THE TERMS' AWARDS

CHRISTMAS TERM, 1935

The Director has approved the following awards :—

Council Exhibitions—

| | |
|-----------------------------------|-------------|
| Barne, Betty | Violin |
| Lake, Mollie | Singing |
| Smith, Daphne | Pianoforte |
| Dykes, Barbara M. | Pianoforte |
| Evans, Jewel | Pianoforte |
| Marchant, Gwendolen | Pianoforte |
| Scott-Carmichael, Rosemary | Pianoforte |
| Bossier, June | Singing |
| Ozanne, Olive | Singing |
| Deacon, Constance | Organ |
| Lane, Kathleen | Singing |
| Tibble, Mavis | Violin |
| Neill, Audrey de C. | Violoncello |

Edmund Grove Exhibition—

Divided between

| | |
|---------------------------|------------|
| Aronowitz, Alice | Pianoforte |
| Cayzer, Albert | Violin |
| Rawson, Mildred | Pianoforte |
| Saunders, Rosamund | Flute |

London Musical Society's Prize for Singers—

Bartlett, May

Director's Extra Awards (L.M.S. Prize)—

| |
|---------------------|
| Avis, Marjorie |
| Blythe, Margaret |
| Evans, Victor |
| Woodville, Marjorie |

A.R.C.M. EXAMINATION

DECEMBER, 1935

PIANOFORTE (TEACHING)—

| |
|-------------------------------|
| Bedingfeld, Anne |
| Boissier, Beatrice Mary June |
| Case, Winifred Mary Louise |
| Dykes, Barbara Marion Woosnam |
| Harris, Irene Cecily May |
| White, Mary Layard |

PIANOFORTE (SOLO PERFORMANCE)—

| |
|----------------------------------|
| Brett, Barbara |
| a. Fitzgerald, Brian Christopher |
| Hyde, Miriam Beatrice |
| a. Rawson, Mildred |
| Thornton, Marjorie |

SINGING (PUBLIC)—

| |
|-------------------------------|
| Avis, Marjorie Joyce |
| Carter, Rita |
| Lake, Mollie Doreen |
| Stancomb, Cynthia Inez Sheila |

VIOLIN (TEACHING)—

| |
|----------------------------------|
| Belcourt, Mary Grace |
| Dumaresq, Petronelle Edith Alice |

ORGAN (SOLO PERFORMANCE)—

| |
|----------------------------------|
| Hardy, Lancelot Arthur |
| Webber, William Southcombe Lloyd |

TROMBONE—

| |
|-----------------|
| Ellison, Albert |
|-----------------|

a. Competent knowledge of Harmony

Royal College of Music Union

FOUNDED 1906

President : SIR HUGH ALLEN, G.C.V.O.

Hon. Secretary : MISS MARION SCOTT

Hon. Treasurer : MISS BEATRIX DARNELL

Assistant Hon. Secretary : MISS E. WOLRIGE GORDON

Assistant Hon. Treasurer : MR. RUPERT ERLEBACH

Editor of R.C.M. Magazine : MR. FRANK HOWES

Hon. Secretary, R.C.M. Magazine : MISS WINIFRED BOWDEN SMITH

Hon. Secretary and Treasurer, R.C.M. Union Loan Fund :

THE HON. NORAH DAWNAY

Hon. Auditors : DR. F. G. SHINN and MR. S. P. WADDINGTON

THE SOCIETY consists of past and present pupils, the Officers of the College, and others invited by the Committee to become Members. Its principal object is to strengthen the bond between present and former pupils of the College. Its activities include an Annual "At Home" in the Concert Hall in the summer, an Annual General Meeting in the Easter Term, occasional meetings at Members' houses, and other social fixtures.

THE SUBSCRIPTION for present pupils of the College and for two years after they cease to be pupils is at the reduced rate of 5/- per annum. All other persons pay 7/6 per annum, except Members residing outside the British Isles, who pay 3/-. The financial year commences on 1st January.

THE UNION OFFICE (Room 69A) is open for business and enquiries during term on Tuesday, Wednesday and Friday afternoons from 3 p.m. to 5 p.m.

THE R.C.M. MAGAZINE (issued once a term) and the List of Members' Names and Addresses (issued periodically) are included in the annual subscription to the Union.

A LOAN FUND exists in connection with the Union, for which only Members are eligible as applicants.

